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ABSTRACT

In 1967, the National Art Education Association published an official position statement, "The Essentials of a Quality School Art Program," intended for use by individuals and groups responsible for elementary and secondary school art programs in the United States. This updated version presents, as nearly as possible, a consensus of earnest, experienced judgment in the profession. The update is divided into the following parts: (1) "Purposes and Principles for School Art Programs"; (2) "What Students Should Know and Be Able To Do in the Visual Arts"; (3) "Current Trends in Art Education"; (4) "Standards"; (5) "Glossary"; and (6) "NAEA Program Standards Award." (BT)

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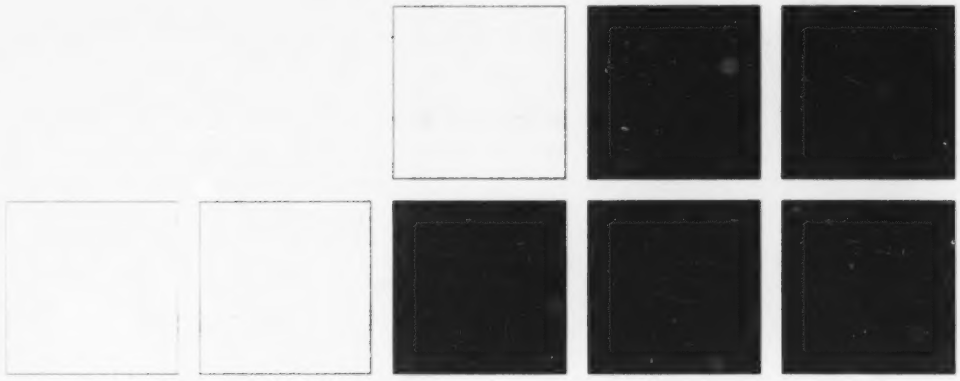

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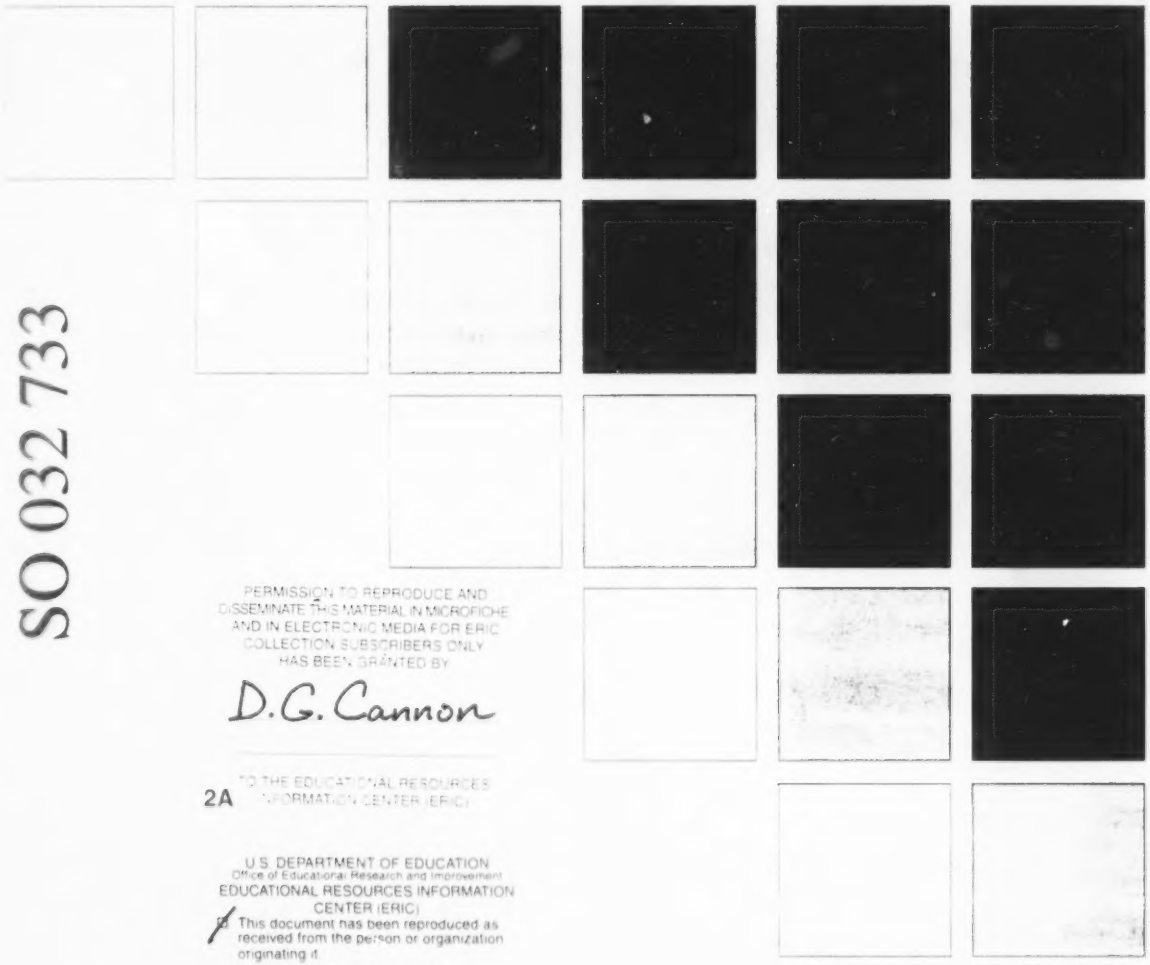
for School Art Programs



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Purposes, Principles, and Standards
for School Art Programs

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1999

National Art Education Association
1916 Association Drive
Reston, Virginia 20191-1590

About NAEA ...

Founded in 1947, the National Art Education Association is the largest professional art education association in the world. Membership includes elementary and secondary teachers, art administrators, museum educators, arts council staff and university professors from throughout the United States and 66 foreign countries. NAEA's mission is to advance art education through professional development, service, advancement of knowledge and leadership.

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PREFACE

This 1999 Edition of *Purposes, Principles, and Standards for School Art Programs* emanates from the work done by the editorial subcommittee of the 1978 NAEA Professional Standards Committee and the 1992 Editorial Task Force.

In 1967, the National Art Education Association published an official position statement, "The Essentials of a Quality School Art Program," intended for the use by individuals and groups responsible for elementary and secondary school art programs in the United States: School Boards, Administrators, Curriculum Specialists, Supervisors, Teachers and Parents. In 1978, the Professional Standards Committee of the NAEA began a revision of the 1967 document. In developing this revision, the Committee consulted with the NAEA membership at three annual national conventions, through preliminary publications, with delegates of the divisions of NAEA, with the Board of Directors, with affiliated art education associations in several states, and with numerous other national leaders in art education. In 1998, a new Editorial Task Force was appointed to examine and update the document. We believe that this update presents, as nearly as possible, a consensus of earnest, experienced judgment in the profession.

The Professional Standards Task Force Members

1998: Dr. Rogena M. Degge, Arts & Administration Program, University of Oregon; Diane Fogler, Visual Art Coordinator, Rockaway Township, NJ; Harvey B. Goldstein, Art Consultant, Farmington Public Schools, MI; Dr. Bonnie B. Rushlow, Coordinator of Fine Arts School District of Oconee County, SC; Sharon Seim, Arts Consultant, Bellevue Public Schools, NE.

1992: Dr. Richard Doornek, Curriculum Specialist in Art, Milwaukee Public Schools; Dr. Martin Rayala, Art Consultant, Wisconsin Department of Public Instruction; Dr. Ric LaTour, Art Consultant, Oregon Department of Public Instruction.

1978-81: Dr. William Dodd, Palm Beach County Schools, West Palm Beach, FL; Dr. Lorraine Force, Art Department, Appalachian State University; Dr. Thomas A. Hatfield, State Art Consultant, Columbia, SC; Dorothy Johnson, Volusia Count, FL; Dr. Verle Mickish, Art Department, Georgia State University; Dr. Julia Schwartz, Professor Emeritus, Florida State University; Dr. Foster Wygant, Chairperson, University of Cincinnati, OH.

1978-79: Ruth Gassett, State Art Consultant, Atlanta, GA; Kenneth Giles, Art Teacher, Westwood High School, Atlanta, GA.

The Board of Directors of the National Art Education Association has adopted *Purposes, Principles, and Standards for School Art Programs* as an official position of the Association, directed toward the promotion and recognition of educationally sound art programs in the elementary and secondary schools of the United States.

PART ONE — PURPOSES AND PRINCIPLES FOR SCHOOL ART PROGRAMS

The special subject area—art itself—has embodied constancy and change throughout the history of civilization. From this heritage, art educators identify essential learnings, which are modified in emphasis and form in response to changing priorities. As we move into the 21st century, recent literature of art education suggests more attention to cognitive learnings about the history, criticism, and cultural role of art and design, as well as certain other trends and issues which require notice.

As leaders might in any subject area, eminent art educators sometimes differ in their detailed recommendations for curriculum, but national leaders in art education have contributed supportively to this revision of the policy statement of their professional organization, without substantive dissent. Much of the earlier statement remains intact. Certain educational trends have been given attention. Probably the most important change is in the greater specificity of the standards, which comprise Part Two of this document. More specific standards are intended to help anyone to judge the quality of a school program of art education; they are organized in Part Two to fit conveniently with the format of materials used by educational accrediting agencies.

For reference to qualifications of art teachers, the NAEA provides a policy statement, *Standards for Art Teacher Preparation Programs*, which are inclusive of the National Association of Schools of Art and Design (NASAD) and the National Council for the Accreditation of Teacher Education (NCATE) requirements.

To advise more fully about recent developments in art education, the NAEA publishes a number of specific documents. These are listed in the References.

AN OPERATIONAL DEFINITION OF VISUAL ARTS

No single definition of art has been or can be wholly satisfactory. New art forms emerge as culture changes and there is also change in *what people recognize* as art.

The visual arts, as used here, refers to criticism, evaluations, judgments, and statements about aesthetic properties, as well as objects and experiences with materials such as the following:

- Painting, drawing, printmaking, collage.
- Sculpture, including mobiles, assemblages, light.
- Photography, films, television, theater design, videography, digital imagery.
- Crafts—ceramics, fiber arts, jewelry, metal work, enameling, works in wood, paper, plastic and other materials.
- Environmental arts—architecture, urban design, landscape architecture, interior design, product design, clothing design and graphic communication, in both personal and public environments.
- Technology—computer generated graphics, multimedia design, and the use of the Internet as a resource.

Quality, not the material, is the determinant of art. The following discussion of values in art should extend the definition.

THE ESSENTIAL HERITAGE: VALUES IN ART

Art, like education, has purposes and processes which are at once individual, societal, cultural and historical.

VISUAL ARTS AND THE INDIVIDUAL

In the production and in the contemplation and discussion of art works, we are helped to understand ourselves and the world around us. One of the traditional and unique functions of the arts has been to emphasize individual interpretation and expression. Today the visual arts continue to be a means through which we give form to our ideas and feelings and gain personal satisfaction through individual accomplishment. Also, the growing complexity of our contemporary culture and the mass media requires of every individual a capacity for visual discrimination and judgment.

VISUAL ARTS AND THE SOCIETY

Art brings individuals together. Through paintings, graphics, murals, and sculpture—through the design of clothes, furnishings and equipment—through the forms of architecture and the entire community—we share feelings, beliefs and values. We use the visual arts to build and enrich both private and communal environments. Decisions about conserving, adapting and inventing are particularly important during periods of rapid technological and social change. These are social decisions. Art education programs that develop the ability to make qualitative judgments are needed to help each citizen to assume a personal responsibility for the improvement of the aesthetic dimension of personal and community living.

VISUAL ARTS AND THE CULTURE

The visual arts record the achievement of mankind, since the values and beliefs of a people are uniquely manifested in the art forms they produce. A critical examination of these forms leads to a better understanding of past and present cultures, as well as of the contributions of ethnic and cultural groups in today's pluralistic society.

THE VISUAL ARTS IN EDUCATION

PURPOSES

We have said that both education and art are at once individual, societal, cultural and historical. Thus, the purposes of education in general, and of visual arts education as well, have been expressed variously through the past century in terms of (1) individual development and competence; (2) the social context of life needs; (3) the learnings fundamental to each subject or discipline; and (4) knowledge of the connections between art and history. A complete program of the fundamental learnings in art must be both personal and contextual; from these principles, the essentials of a quality art program are determined. The first essential is a mutual sense of purpose shared by students, teachers, school administrators and the community. This agreement should be developed by art teachers into a statement of ultimate goals and sequential objectives, around which to organize the art curriculum. As noted before, such statements must recognize both the individual, societal and historical values to be achieved through art as a subject and a discipline.

PART TWO — WHAT STUDENTS SHOULD KNOW AND BE ABLE TO DO IN THE VISUAL ARTS*

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the *Standards* ask that students know and be able to do the following by the time they have completed secondary school:

- *They should be able to communicate at a basic level in the visual arts.* This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques and intellectual methods of each visual arts discipline.
- *They should be able to communicate proficiently in at least one art form,* including the ability to define and solve artistic problems with insight, reason and technical proficiency.
- *They should be able to develop and present basic analyses of works of art* from structural, historical and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the visual arts disciplines.
- *They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods,* and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- *They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.* This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value and meaning of the arts as part of their own humanity.

CONTENT STANDARDS

The visual arts content standards are as follows:

Students will:

- Understand and apply media, techniques, and processes.
- Use knowledge of structures and functions.
- Choose and evaluate a range of subject matter, symbols and ideas.
- Understand the visual arts in relation to history and cultures.
- Reflect upon and assess the characteristics and merits of their work and the work of others.
- Make connections between visual arts and other disciplines.

*From *The National Visual Arts Standards*

THE SCOPE OF LEARNING EXPERIENCES

To achieve these objectives, the school must provide experiences consonant with the interests and the intellectual, social, and aesthetic maturity of the student. Not all experiences will receive the same emphasis at each grade level or with each student. All, however, are appropriate to the total school art program. The art curriculum should provide experiences in:

- Examining extensively both natural and human-made objects from many sources.
- Expressing individual perceptions, ideas and feelings through a variety of art media suited to the manipulative abilities and expressive needs of the student.

- Experimenting with art materials and processes to understand their potentials for personal expression.
- Working with tools appropriate to the students' abilities to develop manipulative skills needed for satisfying aesthetic expression.
- Organizing, evaluating and recognizing work-in-process to gain an understanding of the formal structuring and expressive potential of line, form, color, shape and texture in space.
- Reading about, looking at, and discussing works of art and design from contemporary and past cultures using a variety of educational media and community resources.
- Evaluating art of both students and mature artists, industrial products, and home and community design.
- Seeing artists and designers at work in their studios and in the classroom through the use of technology.
- Engaging in activities which provide opportunities to apply art knowledge and aesthetic judgment to personal life, home and workplace.

The richness of content and variety of experiences just delineated are essential qualities of the school art program because art consists of all these forms and human activities and because they are feasible in schools.

Although experiences will be planned with each of the nine major objectives in mind, an individual lesson or unit might be organized about a specific learning which, in turn, would contribute to the development of broader capacities. For example, it would be possible, and in certain situations highly desirable, for students to have intense involvement with color per se, since an understanding of the structural and expressive values of color contributes to a realization of several of the nine objectives. Conversely, in having students express ideas and feelings creatively with art materials, it is desirable to consider manipulative skills needed, suitable materials and processes, and overall organization of the visual statement. Several needs and abilities determine emphasis and depth of the art experience.

PART THREE — CURRENT TRENDS IN ART EDUCATION

In recent decades, several movements for general curriculum improvement have influenced art education. Notable among these are the revision of subject-oriented curricula; the associated re-emphasis on cognitive learning; the integration of traditionally separate subjects into more inclusive learning activities; "related arts" curricula; aesthetic education; environmental education; character education; career education; inclusion; accountability and behavioral objectives; and, basics in education.

The current focus on higher level thinking skills and authentic, real-life learning as an integral part of assessment has been a catalyst in narrowing the gap between learning in art and in the regular classroom.

These movements are discussed in several NAEA publications, which are listed in the references at the end of this document. Within a statement on essentials, a few comments on certain issues are appropriate.

1. *The most important contributions of art to education must come from what is unique to art.* What is learned in art, as in other subjects, brings other consequential benefits to the learner. Because art engages so many modes of intelligence, this principle is a guide to quality more than a limitation.

2. *Art is a complex and multi-faceted phenomenon which has its source in experiences of many kinds, in the home and community, as well as the school.* The art process is perceptual, formative and communicative, which may explain why some have come to believe that art can be correlated readily to the whole school program.

3. However, the first statement in this series must control any other; that is to say, the objectives unique to art must not be sacrificed. Several decades of experimentation have demonstrated the difficulty of correlating the visual arts with other subjects without loss of essential art values. *Therefore, in any effort to integrate any part of the visual arts curriculum with other subjects, or with the "related arts," the continuous participation of a fully qualified and certified specialist in visual arts education is essential.*

4. Because art expresses individuality and cultural values, *art education should promote the appreciation of all cultures and nurture the development of all students.*

5. As Americans, we prize the creative individuality of art activity—both making and responding—because it carries forward our humanist and democratic traditions. To promote individuality, certain provisions are essential.

a. *Curriculum plans for art must be flexible*, to ensure appropriate individualization and to promote the response of art to events in life (school, home, community and the world).

b. *Informed subjective judgment must be considered important in evaluation in art education.* Objective measures of knowledge and competence are desirable where appropriate. The creative individuality of art can be sustained if uniform tests for specified objectives are used that include a variety of assessment strategies, including portfolios, performance-based assessments, rubrics and exemplars, and take into account a variety of learning styles.

6. *The art education curriculum should use the community as a resource*, including the natural and built environment; history, traditions and current events; organizations, agencies and institutions; people, values and patterns of life.

7. "Artist-in-school" programs, museum programs and other contributions of resource people and agencies may enrich, but cannot constitute or substitute for a program of art education. It is common sense to take advantage of unforseeable opportunities; but, in principle, all visits to or from the school should be planned, conducted and evaluated by the art specialist as integral experiences in the sequential curriculum.

8. A satisfactory art education program must meet the needs of the entire school population, including students who are gifted and talented, have disabilities or are culturally disadvantaged.

9. Learning in the visual arts fulfills the long recognized need for aesthetic education and the contemporary concern to nurture the many dimensions of human intelligence. Because art engages the learner in the complete process of thinking—perceptual, imaginative, formative, expressive, communicative—art education must be considered basic to a comprehensive school program.

PART FOUR — STANDARDS

In order to qualify for this award, a school must meet or exceed all standards. Superior standards are desirable, but **not** required.

ORGANIZATION

_____ 1. A certified arts educator is assigned responsibility for coordinating the district art program.

_____ 2. A certified arts educator participates at the highest level of district management and policy regarding curriculum and assessment, scheduling, staffing, budget, facilities, activities and professional development.

_____ 3. All art teachers in the school district are organized to meet as professional colleagues to plan, align, implement and evaluate the art curriculum.

_____ 4. All art teachers at each level in the district meet together and promote program development and professional growth within the schools and the entire community.

_____ 5. Academic credit is given for art courses meeting the same standards as in other subjects.

_____ 6. Administrative policy in each school and at the district level provides for and promotes regularly planned cooperation and collaboration between the art teachers and all other staff.

_____ 7. Administrative policy promotes deliberated planning by an adequate number of art certified staff to meet the needs of the gifted and talented students and those with special needs. (See PERSONNEL Standard #8.)

_____ 8. Art resource services are provided for special populations, i.e., early childhood, exceptional education and special programs, i.e., career education, museum education, exhibition, visiting artists.

_____ 9. The art program is related to life in the community, with the positive,-active support of parents, officials and community organizations.

_____ 10. Student learning and achievements in art are recognized and rewarded in the school and community.

_____ 11. Parents and interested citizens are encouraged to become involved in the art program.

_____ 12. Technology is infused in the art curriculum and accessible to all students.

CURRICULUM DEVELOPMENT

_____ 1. A locally developed curriculum aligns with *The National Visual Arts Standards*. The document includes:

a. A mission statement and student learning outcomes.

b. A sequential listing of learning experiences derived from the National Standards.

c. Lists of educational media and local resources and recommendations for their use.

d. Lists of materials, equipment, time, space and personnel necessary to carry out the planned learning experiences.

e. Statements of health and safety precautions and regulations established by district policy.

f. The relations of studies in art to other areas of instruction.

_____ 2. All art teachers, and other appropriate personnel, share in curriculum and assessment planning and development/revision and program evaluation.

_____ 3. A copy of the art curriculum is provided to each teacher, administrator, guidance counselor and media center personnel.

_____ 4. The program actively engages art with other curricular areas without loss of time, resources, or the integrity of the art curriculum.

_____ 5. The art program is visually evident throughout the school and community.

_____ 6. Educational purposes and criteria govern when art experiences include posters, decorations, contests and award programs.

_____ 7. At least one basic art course, including the appreciation of art and design, is available to all students at the high school level.

_____ 8. Sufficient art electives are available to allow for a variety of art experiences.

_____ 9. Individual needs, abilities and learning styles are considered in the art program.

_____ 10. The program complies with health and safety regulations.

_____ 11. The curriculum plan includes visual arts career education for the general student, as well as those seeking art-related careers.

_____ 12. The art curriculum includes the use of technology.

***Superior standards are desirable, but not required.**

_____ *13. The community and parents are involved in art curriculum development.

_____ *14. At least one visual arts course is required in grades nine through twelve.

_____ *15. Advanced Placement (College Board Examination) and independent study courses are offered.

_____ *16. The art curriculum includes offerings and experiences in film, television, photography, graphic design, stage design, technology and other applied courses.

_____ *17. Publications clearly describe the purposes and content of the art program, as well as course offerings in the secondary schools. These documents are provided to parents and students and to community art agencies and institutions.

PERSONNEL

Professional Qualifications

_____ 1. All regularly scheduled art instruction is conducted by teachers fully certified in art education.

_____ 2. Teacher preparation meets the criteria stated in the booklet, *Standards for Art Teacher Preparation Programs*, published by the NAEA.

_____ 3. Art teacher employment and/or selection includes the presentation of a portfolio, representing ability in art and the teaching of art, along with interviews by certified art personnel.

_____ 4. At the elementary level, supplementary art experiences are conducted by classroom teachers with guidance of the certified art specialist.

Number of Art Teachers

_____ 5. The art teaching staff is sufficient to meet the basic quality standards for curriculum, time and scheduling specified herein for each school level.

_____ 6. The art teaching staff is sufficient to contribute to interdisciplinary instruction.

_____ 7. At the elementary level, the number of certified art specialists is sufficient to provide art experiences for a total of at least 50 minutes per week per class, throughout the school year.

_____ 8. At the elementary level, the teacher/pupil ratio in regularly scheduled art experiences is no greater than 1:300-400 students.

_____ 9. The average class size is commensurate with that of teachers in other disciplines.

Teaching Assignments

_____ 10. No art teacher teaches more than the maximum number of hours per week required of other teachers in the school.

_____ 11. Each art teacher has time for planning, preparation and evaluation that is equitable to other teachers in the school.

_____ 12. Teachers' aides, paraprofessionals, "artists-in-education" and visitors who participate in the art program do so under the planned and organized direction of the art teacher(s) and/or supervisor.

***Superior standards are desirable, but not required.**

_____ *13. At the high school level, the teaching staff is sufficient to provide at least advanced experiences in two or three dimensional media, crafts, ceramics, photography, technology and/or graphic design, and history/criticism of art and design, and Advanced Placement courses in art studio, drawing and art history.

Professional Development

_____ 14. There is a planned program of professional development for art teachers to advance their understanding of the total school program at their assigned level, their professional competence in art and art education, and their participation in the program of professional organizations.

_____ 15. Each art teacher is allotted annual professional leave equivalent to that of other teachers for in-service education in art education, including professional meetings.

_____ 16. District policy and professional leaders encourage participation in local, regional and national professional organizations.

_____ 17. In-service education and/or professional development programs assist art personnel in becoming acquainted with community artists, resource people, and local art agencies, associations and institutions.

_____ 18. Each member of the art staff is engaged to some extent in personal creative art production or study in art.

*Superior standards are desirable, but not required.

_____ *19. All administrative personnel with responsibility for art education are expected to have completed or to engage in at least one course in art and/or art education.

Professional Leadership

_____ 20. a. When the teaching staff of the school district includes less than 10 art teachers, one is appointed and compensated for leadership responsibilities.
b. When the teaching staff of the school district includes 20 or more art teachers, one-half of one teacher's time is allocated to leadership responsibilities.

_____ 21. A full-time art supervisor is appointed when the art teaching staff in the school district includes 50 or more art teachers and additional administrative assistance is proportionate to a staff larger than 50.

_____ 22. An art teacher assigned to leadership responsibilities is experienced at the assigned grade levels and capable in curriculum development and assessment, and in the development of administrative and community support of art education.

_____ 23. A full-time supervisor of art at any grade level holds the masters degree in art education or equivalent; has specialized preparation in supervision; has a minimum of 5 years of teaching experience including both the elementary and secondary levels; and is a member of the state and national professional art education organizations.

*Superior standards are desirable, but not required.

_____ *24. All art teachers are encouraged to complete a masters degree in art or art education.

_____ *25. Flexibility in program planning promotes special opportunities, events and courses to utilize unusual professional abilities and interests of the art teachers.

_____ *26. At the elementary level, the number of certified art specialists is sufficient to provide art experiences for a total of at least 100 minutes per week, per class, throughout the school year.

_____ *27. There is a planned program of in-service education to provide for the special needs of each professional role related to art education: the art teacher, the classroom teacher, the guidance counselor and the administrator.

_____ *28. District funds are provided for participation in local, regional and national professional organizations.

_____ *29. a. Exhibitions of creative work of members of the art staff are conducted or supported regularly by the school district.

b. All of the art staff are encouraged and assisted in participation in exhibitions and/or publications, in and beyond the community.

_____ *30. a. All administrative personnel are encouraged to have completed or to engage in at least one course in art and/or art education.

b. In-service education in art and/or art education is provided within the school district for all administrative personnel.

_____ *31. An art educator assigned to leadership responsibilities holds a masters degree or equivalent in art education with graduate work in curriculum and policy.

_____ *32. A full-time art supervisor, beyond the basic qualifications, continues their professional development and participates actively in the state and national professional organizations' supervisory divisions.

_____ *33. Procedures and criteria are developed for enriching the program through resource persons in the community.

TIME AND SCHEDULING

Possibly no subject employs a greater variety of learning activities than art education—lecture, discussion, demonstration, audiovisual programming, technology, field trips, group and independent projects, and the production of art objects in many different media. These impose certain requirements of time. In some media, the technical processes require extended work periods and permit interruptions at only certain times. A trip to the museum may be counter-educational if the student must be rushed past the art works without time to contemplate them. Creative

self-expression and productive self-management cannot be promoted in periods so brief that lock-step direction is necessary and individual time patterns for imagination, reflection, and experiment are impossible. If art is to develop from and contribute to the life of learning in the school, flexibility in scheduling is essential, and the regularly scheduled art periods must be long enough to nurture, rather than prevent, the creative process. This process includes inquiry, exploration, describing and making judgments about art works from a variety of cultures.

_____ 1. The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for curriculum.

_____ 2. Regularly scheduled class periods planned for art must provide time for instruction, motivation, distribution of materials, production, assessment, and clean-up.

_____ 3. In scheduling itinerant teachers, time is allotted for travel between schools or classes and for preparation for the next art experience.

_____ 4. Flexibility enables classes, small groups and individuals to engage in art activities when there is special need, interest or opportunity.

_____ 5. Field trips and other community-based learning experiences are timed and scheduled as an integral part of the curriculum.

_____ 6. Art classes meet within the regular school day.

_____ 7. At the elementary level, art experiences are conducted by a certified art specialist are provided throughout the year for all students for at least 50 minutes weekly.

_____ 8. At the middle and high school levels, art classes meet as often and as regularly per week throughout the semester or year as do other academic subjects and receive equivalent academic credit.

_____ 9. At the high school level, courses emphasizing studio art and/or art history and criticism are scheduled at least 200 minutes weekly and receive equivalent academic credit.

_____ 10. At least one visual arts course is required at the senior high level.

***Superior standards are desirable, but not required.**

_____ *11. Time is provided for supplementary independent and individual art experiences in the regular classroom or the art studio.

_____ *12. Cooperative planning provides in advance for anticipated extraordinary art activities.

_____ *13. The schedules of art staff assigned for supplementary instruction for classes, groups and individuals, e.g., gifted students' special interests, projects and interdisciplinary activities, include appropriate allocations of time.

_____ *14. Art students are able to study in the community library, museums, galleries or other sites.

_____ *15. Opportunities for the specially interested and/or talented students are offered and encouraged beyond the regular school day.

_____ *16. At the elementary level, art experiences, conducted by a certified art specialist, are provided throughout the year to all children totaling at least 100 minutes weekly, in a flexible time frame.

FACILITIES

An effective way to improve the school art program will be to use these standards in planning a new facility or in developing a regular schedule of improvements in existing facilities. (See *Design Standards for School Art Facilities*, NAEA.) The standards may serve as a guide to many details, each of which can help students and teachers toward better education. They represent facilities currently provided in many schools throughout the nation.

The art room is a learning environment with special needs for safety, energy, lighting, location, sound control and maintenance. These functional necessities of good art rooms have been well established through the past 50 years and are thoroughly described in the literature of school architecture.

_____ 1. Facilities comply with local and state building codes.

_____ 2. The art staff participates in the planning of art facilities.

_____ 3. The room or rooms for art are adequate for the variety of learning activities stated in Part One, Scope of Learning Experiences, and other standards for basic quality.

_____ 4. The space allotment for art experiences is at least 55 square feet per student excluding adjacent storage and teacher station.

_____ 5. There are facilities for teaching general art and specialized art media, e.g., clay, fibers, drawing, painting, technology in each elementary school.

_____ 6. Each elementary classroom is organized and equipped for supplementary art experiences to fulfill individual or curriculum needs in addition to the regular art schedule.

_____ 7. Conference and reference spaces for art are provided in the school with personal space for the art teacher.

_____ 8. For every 500 elementary, middle and high school students there is one all-purpose art room.

_____ 9. In each general middle and high school art room, work areas are suitably organized and equipped for specialized art media included in the course of study, such as clay, metalwork, printmaking, technology, or weaving.

_____ 10. The art room is located on the ground floor for easy movement of large and heavy projects, supplies and equipment and has an outside exit.

_____ 11. The work space is large enough and planned for sufficient flexibility to permit varied individual and group activities simultaneously.

_____ 12. Provisions for physically challenged learners include ease of movement for wheelchairs, sink and work surfaces adapted in height for wheelchairs, organization sensible to the blind, and safety.

_____ 13. The teacher's station adequately provides for personal effects, desk work, preparation of lesson materials, instructional aids, computer equipment, and lockable storage.

_____ 14. a. There is appropriate display space (chalkboard/marker board and tackboard) within the art room.
b. Display areas are also planned throughout the school.
c. A system is present for hanging and attaching work to ceilings and walls.

_____ 15. Adequate instructional furniture is provided with appropriate seating and large work surfaces including easels, flat-topped tables, stools and chairs.

_____ 16. Lighting is well-placed and of sufficient brightness for art work.

_____ 17. An adequate number of electrical outlets are conveniently placed and provide sufficient power for the equipment in the art room.

_____ 18. The art room can be darkened and arranged for projectable imagery, such as slides, videos, transparencies and the like.

_____ 19. Acoustical treatments minimize the noise inherent in laboratory instruction.

_____ 20. Ventilation is adequate to exhaust any fumes, dust or odors.

_____ 21. Sinks with traps for grease, clay and plaster are provided wherever art work is anticipated, with sufficient counter space for clean-up.

_____ 22. Surfaces, including the floor, are readily cleanable and have damage-resistant finishes.

_____ 23. Sufficient and appropriate storage space is provided for student artwork.

_____ 24. A kiln is located appropriately within the school. Wiring conforms to building codes and the kiln space meets all safety requirements including ventilation and exhaust systems.

_____ 25. Shelving of adequate size provides storage for standard art papers, mat board, and other flat materials.

_____ 26. Materials and tools are arranged and stored in locations convenient for use.

_____ 27. There are devices and space for drying wet products.

_____ 28. In school districts with 30 or more certified art teachers, specialized in-service facilities are provided for professional development, i.e., a resource center designed for specific art processes and art curriculum development.

***Superior standards are desirable, but not required.**

_____ *31. Facilities reflect a well-designed learning environment. They are functional and aesthetically pleasing work spaces.

_____ *32. The art staff participates in the planning, inspection and approval of facilities under construction.

_____ *33. The art rooms and other facilities are sufficient to meet all other standards for superior quality.

_____ *34. The art room is located to provide easy access to the service entrance of the school.

_____*35. A concrete-surfaced patio of at least 24' x 30' connects to the art room by an exterior door to permit outdoor work and display.

_____*36. A view of the natural or artist-made environment provides visual reference.

_____*37. Additional art rooms are adjacent to each other to increase flexibility of activity, promote collaborative planning and avoid duplication of equipment and supplies.

_____*38. Office space or studio space, suitably furnished, is provided for each art teacher, adjacent to the art class room, designed for supervision at all times.

_____*39. A separate kiln room with an exhaust system is located adjacent to the art room and connected to it. Floor space is governed by the number of kilns and the type (gas or electric).

_____*40. If there is an artist-in-residence program, suitable studio space is provided.

_____*41. Specialized drying racks, lines and drip pans are available and accessible to work areas.

_____*42. Storage space is available for extremely large student projects.

_____*43. The resource center encompasses all processes, specialized equipment, furniture and materials used within the district art program.

_____*44. Spaces, equipment and budget are sufficient for a continuous program of exhibits throughout the school district.

_____*45. A central gallery space is located in the school. Lockable glass cases are included in the gallery.

_____*46. Exhibition furniture such as pedestals and display panels is provided.

_____*47. Special acoustical treatment isolates noisy work areas, especially in open-plan art spaces.

_____*48. Lockable storage areas are within the art room or immediately adjacent and connected to it. Both open and closed storage units are provided.

Elementary Level

***Superior standards are desirable, but not required.**

_____*49. One permanent art room is established within each school for every 300-400 students. Each area is equipped for group work and for independent self-directed study.

_____ *50. Where there is more than one art room, facilities are specialized so that two-dimensional media (drawing and painting) and three-dimensional media (clay, sculpture and fiber) may be taught simultaneously.

_____ *51. In each general art room, work centers are organized and suitably equipped for specialized art media included in the curriculum, such as clay, printmaking, weaving, painting, drawing and technology.

_____ *52. An art resource center or reference area with drawing surfaces is provided separately or included in the art room.

_____ *53. Schools with more than 900 students have one or more specialized art rooms for work not possible in the general art room. Depending upon the size of the student body, the school may have selected studios for drawing, painting, photography, technology, ceramics, sculpture, printmaking, jewelry and textiles.

Middle and Senior High School Level

***Superior standards are desirable, but not required.**

_____ *54. For every 450 students there is one all-purpose art room or specialized rooms for work in a particular media.

_____ *55. Studios are provided in a ratio to school population: 450 students or less—1 general art room; 451-900 students—2 rooms, 1 two-dimensional, 1 three-dimensional; 901 + students—3 rooms, 2 two-dimensional, 1 three-dimensional.

_____ *56. An art resource center or reference room with drawing surfaces is provided separately or included in the school media center/resource center.

_____ *57. Furniture is specialized for the medium in use, e.g., heavy ceramic benches, metalworking benches, drawing tables and stools.

_____ *58. Spot or floodlighting with rheostat control is available for display and instructional purposes.

_____ *59. Specialized work areas are equipped with appropriate storage for clay, metals, printmaking, technology, fibers and wood.

MATERIALS, EQUIPMENT AND RESOURCES

Standards for materials and supplies, instructional aids, tools and equipment are stated in this one section, although these represent several different patterns of deployment, use, consumption, deterioration, repair and budgetary planning. Certain important provisions are considered under the heading of budget in the next section.

While the recommended materials and procedures will vary from one district to another, one intent of these standards is that every teacher and student shall have convenient access to the materials and equipment needed.

The variety and complexity of art forms and of the media of artistic expression, make it difficult, if not impossible, to specify the essentials of quality in all respects of the educational process, art product, management and budget. The two general factors are the quality of materials and equipment and the variety of experiences essential to a comprehensive art education program.

In quality, many of the better school art supplies match those used by professional artists. This is especially important in many kinds of work where even professional skill cannot achieve high quality with poor materials. In such cases, it should be clear that the lesser the quality in materials, the greater the artistic ability required.

Variety of materials is not a value in itself, but a necessity if students are to understand, through experience, the essentially unlimited variety of art expressions and the fundamental interdependence of medium, form, expression and human individuality.

In the school organization, only the fully qualified art staff is competent to make the judgments of essential quality and variety of economy and of the differences between necessity and waste. It is a competence to be expected and respected. The judgment of a great many art teachers through many decades is represented in the following standards and in other publications of the National Art Education Association.

_____ 1. Materials and equipment are sufficient to implement the art program established in the curriculum document, including safety precautions and regulations established by district policy.

_____ 2. The school district lists in its curriculum guides the consumable and nonconsumable materials, tools and equipment required to meet the objectives of instruction.

_____ 3. District curriculum guides list all instructional materials including all visual resources that support the art curriculum objectives such as slides, laser discs, video tapes, computer software, two-dimensional and three-dimensional reproductions, original works of art, books and special art exhibitions.

_____ 4. Each room in the school where art instruction takes place has convenient access to good quality audiovisual equipment.

_____ 5. A professional media center of books and periodicals on art and art education is convenient for all staff.

_____ 6. Furniture, materials and equipment are planned and budgeted for each art teacher and/or art room.

_____ 7. The district provides an annual budget for the repair and maintenance of furniture and equipment.

_____ 8. Whatever the organization of purchasing supplies, the art staff of the school district controls the specification of standards for art materials, equipment and resources.

_____ 9. Materials and equipment are under the control of the art staff.

_____ 10. If found materials are used, the education purpose in art, not the mere availability of inexpensive material, governs the curriculum.

_____ 11. Itinerant teachers are equipped for convenient transport of the necessary quantity and variety of materials.

_____ 12. A media or learning resource center contains a variety of art books, reproductions, transparencies, video tapes, computer software and interactive materials to support the art curriculum.

_____ 13. In classes emphasizing independent study and/or individualized instruction, sufficient materials and equipment are provided for at least two independent work areas.

_____ 14. Equipment for art instruction, e.g., kiln, paper cutter, projection equipment, special spotlights, is specified in the school district curriculum guide.

_____ 15. The school provides district-adopted textbooks, or a print or projectable image series, e.g., slides, video tapes and overhead transparencies, at each grade level. Accompanying teacher manuals and teaching materials are also provided.

_____ 16. The district curriculum guide or document specifies the minimum quantity of materials and equipment needed to teach each class or course. Included in this list are basic tools and supplies for sculpture, printmaking, drawing and painting, computer graphics, textile/fiber design and ceramics.

_____ 17. The school district specifies within policy the minimum funding per course required for art instruction.

_____ 18. The school provides curriculum resources such as computer software, video tapes, slides, original art, art reference books, projectors, cameras, television, art periodicals, exhibitions and three-dimensional reproductions.

_____ 19. The school provides, where appropriate, a current text series, print and/or slide series, for each classroom where art is taught, with a copy of the text for each student. Accompanying teaching materials and teacher manuals are also provided.

_____ 20. The school provides sufficient materials and equipment for at least two independent work areas for individualized instruction.

***Superior standards are desirable, but not required.**

_____ *21. Instructional materials, including all visual resources that support the art curriculum objectives, such as slides, video tapes, laser discs, computer software, transparencies, two-dimensional and three-dimensional reproductions, original works of art, books, special art exhibitions, are identified by the art teacher and evident in the classroom.

_____ *22. Each art room in the school has good quality audio-visual equipment for use by teachers and students including slide projector, screen and tape/compact disc player, camera, computer(s), digital camera, scanner and video equipment. Special operating instructions for equipment are provided for students.

_____ *23. One or more teacher centers provide the art staff with professional publications, facilities for development of studio competence and facilities for development of instructional aids.

_____ *24. Furniture, materials and equipment are also planned and budgeted, as a more specific administrative measure, in terms of each student in art.

_____ *25. Specific allocations for the repair and maintenance of equipment are reflected in the art teacher's budget.

_____ *26. The school district provides annually for the previewing and testing of instructional materials.

_____ *27. Materials and equipment are located in art rooms and storage facilities reserved for the art program.

_____ *28. District school policy specifies an amount per child for consumable and nonconsumable supplies in art in each of the elementary grades.

_____ *29. In classes emphasizing independent study and/or individualized instruction, sufficient material and equipment are provided for enough working areas to accommodate the entire class.

BUDGET

It is often difficult for citizens and administrators to form an objective concept of the reasonable cost of an adequate or superior art program, because reliable samplings of budgetary data have been unavailable. Moreover, the level of expenditure is not the only factor in effective budgetary provision. The standards that follow are intended to promote a consistent program of supply, of funds; to support teacher and student morale; and to enable the district to plan and assess the art program.

_____ 1. The school district develops and uses a distinctly separate budget for the art program.

_____ 2. The budget is sufficient to provide all expenditures required for the art program established in the curriculum plan:

a. Consumable materials.
b. Instructional materials (resource materials).
c. New or replacement equipment.
d. Repair and maintenance of equipment.
e. In-service education.
f. Improvement of the aesthetic environment.
g. Field trips and community resources.
h. Production of documents which communicate the aesthetic and educational quality of the program in its entirety.
i. Media center materials.
j. Purchase of original art objects.

_____ 3. The art staff participates annually in the development of the basic art budget.

_____ 4. The art staff participates in any modification of the basic art budget in the district or the school.

_____ 5. The budget is developed and administered with the individual art teacher or room as the budgetary unit.

_____ 6. Budgetary planning assumes an increase in cost per student for each higher grade level and as the costs of consumable materials increase.

_____ 7. The budget includes an allowance for repairs or replacement of materials, furniture and equipment for each art room.

_____ 8. a. The budget provides basic parity of support for students in art throughout the school district.
b. Students purchase no more required supplies in art than in other areas of instruction.

_____ 9. In-service education and other support of professional development is budgeted for the art staff at parity with all other staff.

***Superior standards are desirable, but not required.**

_____ *10. Accounting practices permit accurate analyses of the art budget per school, per teacher, per student and per grade level.

_____ 11. a. In addition to budgeted funds sufficient to provide for the art curriculum, a further amount is provided the art teacher for the purchase of special supplies and equipment needed for the teaching of art.

b. Budgetary planning projects a consistent program of improvement for facilities and equipment.

_____ 12. The art staff participates in the analysis and evaluation of each year's expenditures for art.

_____ 13. The budget is administered directly by the art staff.

_____ 14. The budget is developed and administered with the student in art or the teacher-learner objectives, as the budgetary unit.

_____ 15. An increase in cost per student for advanced offerings, as well as for higher grade levels, is assumed in budgetary planning.

_____ 16. The budget of each art teacher reflects allocations for repair, replacement, and additions of materials, furniture and equipment.

_____ 17. A district-wide reserve fund provides incentive for extraordinary enterprises in any school, for new ideas, curriculum development and assessment and/or research.

_____ 18. Grant proposals for art programs and staff are continuously initiated for curriculum development and assessment, special projects, conferences, scholarships, research and/or educational travel.

PART FIVE — GLOSSARY

In this statement of standards for art education, some of the terms have been used for particular purposes and/or with somewhat restricted meanings. The following definitions are intended to make the statement, and the purposes more clearly interpreted.

ORGANIZATION AND PERSONNEL

Administration, Administrative Leadership refers to administrators (or their function) who are not part of the art staff at any level.

Art Agencies refers to institutions, organizations, businesses and programs that are devoted mainly to visual arts. These might include museums, galleries, collections and funding units.

Art Elective refers to any formal offering in visual arts that is not required of all students. These may be organized in the curriculum plan according to media, history/criticism/appreciation, contemporary student interest, local resources or some libraries, cultural and recreational programs, or some combination of these. In this document the term does not refer to "interdisciplinary" offerings.

Art Leadership refers to the function and service and/or to persons assigned to that function, who are specialists in art curriculum, assessment and instruction, but who may or may not be certified as supervisors in visual arts.

Art Specialist or Teacher refers to a person certified as a teacher or supervisor of visual arts.

Art Staff refers to all or any art specialists employed in that field by the local school district either as a supervisor or teacher.

Art Supervisor refers, in this document, to specialists in art curriculum, assessment and instruction who are assigned to full-time responsibilities for leadership and administration of the art program.

Assess: To analyze and determine the nature and quality of achievement through means appropriate to the subject.

Career Education refers not to vocational education in particular, but to a pervasive element of the K-12 curriculum plan for art. For full discussions of career education in art consult NAEA Publications.

Certified Art Leadership refers to art leadership responsibility assigned to a member of the art staff who has earned certification for supervision in art by the state educational agency.

Community Cultural Institutions and Agencies refers to an unlimited variety of organized interests (in other arts, in history or other subjects of study, in social, ethnic, geographic, civic or environmental values) that may relate to, and enrich the program of art education in the school district.

Community Organizations in this document refers to an unlimited variety of groups of citizens in reasonably stable and enduring associations who might, as a group, institution, or program provide or receive benefit to, or from, the art program in the school district.

Community Resources refers to all and any persons, organizations, agencies, businesses, events, history, traditions, built and national environment, and the like, that might contribute to the richness and relevance of the art program in the school district whether physically, intellectually, or spiritually.

Curriculum Document refers to the printed statement of the curriculum plan or some part of that plan,' including the plan for a particular course or unit of the curriculum at any grade level.

Curriculum Plan is defined by the requirements of *Curriculum Development Standards* (I.a.-f.) **basic**.

Interdisciplinary refers to any learning activity planned or conducted cooperatively by one or more members of the visual arts staff and a representative of another subject or area of learning.

Itinerant Art Teachers most often engaged in elementary programs, are assigned to teaching in more than one school within any school day and/or to schools in which art instruction is scheduled in more than one room within a school—in the latter case, usually in the absence of a special art room.

Local distinguishes an educational administrative unit (whether the district or school within the district) from a larger or external entity or source in order to emphasize the value of planning the organization, budget and curriculum by educators close to the learning situation.

Portfolio refers to the collection of personal art work; products of scholarship; and evidence of teaching ability, professional activity, and school or community service that is presented for consideration in staffing decisions in visual arts. Samples or reproductions of work by students are a customary form of evidence of teaching ability.

Professional Expertise refers to the specialized capabilities appropriately utilized, of the art staff or other professions serving education.

Qualified and Certified Art Specialist (or Art Teacher) refers to a member of the art staff who not only is certified by the appropriate state educational agency, but whose professional preparation also meets the criteria stated in the booklet *Standards for Art Teacher Preparation Programs*, published by the National Art Education Association.

Regularly Scheduled Instruction refers to the planned art experiences that implement the basic curriculum for all students in visual arts—as distinguished from *supplementary* experiences which may involve individuals and small groups, projects, unanticipated class activities and contributions to other subjects.

Scope and Sequence refers to provisions in the curriculum for the variety of learnings in art recommended in Part One of this document, organized for the appropriate development of learnings by the students and for the effective articulation of the developmental plan through grades K-12.

Visual Arts Course refers to any course conducted by an art specialist as teacher, directed mainly toward any of the purposes, content and activities identified in Part One of this document.

FACILITIES

General Art Room refers to an all-purpose room, furnished with moveable equipment and/or separate work centers to accommodate study of the history, criticism and appreciation of art, as well as two- and three-dimensional art work, including limited activity in such media as clay, fibers, metals, printmaking, technology, wood and plastics. Such rooms are the most basic type of art room in elementary schools and small secondary schools.

Specialized Studios refers to a room, usually in a larger school, planned and equipped for one or a limited combination of the following: ceramics, fibers, metals and jewelry, photography, technology, printmaking, wood and plastics.

Technologies: Complex machines used in the study and creation of art, such as printing presses, computers, laser discs, and video equipment.

Three-Dimensional refers to art products and processes in such materials as wood, metal, plaster, clay, stone, plastic and fibers. "Three dimensional art rooms" require equipment and facilities necessary to these processes, including safety and health precautions.

Two-Dimensional refers to art products and processes such as drawing, painting, collage, lettering and graphic design using paper, canvas, board or other flat surfaces. "Two-dimensional art rooms" are planned primarily for such processes but might accommodate certain other processes using movable equipment.

SUMMARY

The National Art Education Association, the organization of professional art educators in the United States, has as its primary concern the improvement of the quality of programs of art in education. To assist school systems in developing effective art programs consistent with their own educational aims and objectives, the National Art Education Association has prepared this document, taking the position that: (1)The visual arts are an essential part of the nation's program of education: (2) All children and youth must be offered a carefully planned program in art from kindergarten through high school: (3) Such a program should be developmental in character: (4) To provide such a program, it is necessary to have well-prepared personnel, adequate curriculum content and sufficient time; and (5) Physical facilities, equipment and materials should be available in sufficient quantity and quality to enable the art personnel to provide art experiences which will result in the fullest development of the potentialities.

These principles are carried out in good school art programs through provisions that are identified in the Standards stated in Part Two of this document. The **Basic** Standards represent the conditions that are needed for a minimally satisfactory program. The **Superior** Standards show how basic programs have been improved in many school districts. Though some of the Standards may seem beyond the capacities of a district at a certain time, many of the Standards depend more on convictions and enterprise than on money. The Standards will be most useful when they are approached in the determination to do whatever is possible toward better education.

This policy statement has been purposefully brief. Detailed advice and explanations related to the improvement of school art programs will be found in the publications which follow.

REFERENCES

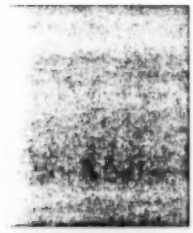
Aesthetics for Young People, Ronald Moore, Editor.
Art, Culture, and Ethnicity, Bernard Young, Editor.
Art Education: Elementary, Andra Johnson, Editor.
Child Development in Art, Anna M. Kindler, Editor.
Designing Assessment in Art, Carmen L. Armstrong.
Design Standards for School Art Facilities, Mac Arthur Goodwin, Editor.
Elementary Art Programs: A Guide for Administrators
Excellence II: The Continuing Quest in Art Education, Ralph Smith.
Exemplary Art Education: A Guide to Guides
Instructional Methods for the Artroom, Andra Nyman, Editor
Middle School Art: Issues of Curriculum and Instruction, Carole Henry, Editor
National Board for Professional Teaching Standards
Opportunity To Learn Standards for Arts Education
Safety in the Artroom
Secondary Art Education: An Anthology of Issues, Bruce E. Little, Editor.
Student Behavior in Art Classrooms: The Dynamics of Discipline, Frank Susi.
Studio Art: Praxis, Symbol, Presence, Marilyn Zurmuehlen.
Suggested Policy Perspectives for Professional Development
Supervision and Administration: Programs, Positions, and Perspectives, E. Andrew Mills, Editor.
The National Visual Arts Standards, Jeanne Rollins, Chair.

The above documents may be purchased from the National Art Education Association. For a complete publications list contact: NAEA Publications, 1916 Association Drive, Reston, VA 20191-1590, (703)860-8000, FAX: 703-860-2960, e-mail: naea@dgs.dgsys.com. To order by VISA or MasterCard only: 1-800-299-8321.

PART SIX — NAEA PROGRAM STANDARDS AWARD

The National Art Education Association *Program Standards Award* is one of the most prestigious awards that elementary and secondary art program can receive. The NAEA *Program Standards Award* recognizes outstanding achievement in individual schools and entire school systems which meet or exceed the **Basic** standards set forth in this booklet.

This publication contains a definition of visual arts education and statements as to the purposes and principles of visual arts education; a description of the importance of the visual arts to the individual, society and the culture; and a rationale for the visual arts in the education of our youth. These standards are listed as to what constitutes a **Basic** and a **Superior** art program. There are standards for organization, curriculum, personnel, time and scheduling, facilities, materials, equipment, resources and budget.



Nomination/Eligibility/Application

Nominations may be made at any time during the year (July 1 to June 30). Elementary, Middle, Junior, or Senior High Schools can be nominated by completing the Nomination Form and Standards Checklist and mailing to: NAEA Awards Coordinator, National Art Education Association, 1916 Association Drive, Res[illegible]a, VA 20191-1590.

Membership Fees

A local education agency fee is required for each application. This fee is equivalent to the regular active NAEA member fee and indicates that the art educator of the faculty is a member in good standing of the association. Designated art education faculties will also receive regular active member benefits. The local education agency fee is waived if the art faculty nominator is a current Active member or the school is a current Institutional member of NAEA. Local education agency fees may be paid by an individual, school, district or community group/agency.

NAEA *Purposes, Principles, and Standards for School Art Programs*
NOMINATION FORM

This form is designed for schools wishing to nominate their art program for recognition as exemplary by the National Art Education Association. It is to be completed in conjunction with the complete program standards described in the attached document.

- Please Print or Type -

Date_____ School_____

School Address _____

Street/PO Box City State Zip+4

School Phone _____ School Art Teacher _____

Grade level _____ School Principal _____

We hereby testify that according to these standards _____School meets or exceeds the standards set forth by the NAEA *Purposes, Principles, and Standards for School Art Programs*.

_____ _____

Nominating Teacher Signature Administrator Signature

ASSURANCE: I do hereby certify that all information in this application is true and correct to the best of my knowledge and belief. I further certify that the facilities addressed in this application meet or exceed the standards set forth in the *Design Standards for School Arts Facilities* publication.

Date: _____ Superintendent's Signature _____

NAEA STANDARDS AWARD FEES

NAEA ID#_____ Expiration Date _____

*Local Education Agency Fee (See state dues schedule) $_____

No Fee Is Required if the art faculty is a current NAEA member or school is an Institutional member.

You will receive a paper certificate free of charge. For an additional fee of $25 you may order a 6" x 9" walnut plaque featuring a ceramic insert with the NAEA seal and a brass plate engraved with your school name. If a nominated school is not selected for recognition, the $25 fee will be returned.

Walnut Plaque (optional) $_____

Total Amount Enclosed $_____

Send check to: Awards Coordinator, NAEA, 1916 Association Drive, Reston, VA 20191-1590.

***Local Education Agency Fee**: A local education agency fee is required. This fee is equivalent to the regular active NAEA member fee. This enables the art faculty sponsor for the Standards Award to be a member in good standing in NAEA. The designated art faculty member will also receive regular active member benefits. (See state schedule for membership dues below.)

DUES EFFECTIVE JULY 1, 1998 THROUGH JUNE 30, 2001

These fees include state and national dues: SD $60; AK, AL, AR, CO, DC, DE, GA, HI, IN, LA, MA, MO, MT, NE, NM, NV, OK, OR, SC, TN, VA, WA, WI, Overseas Art Education Association $65; MD $68; IA, RI, WV $70; PA $74; AZ, KS, MI, NC $75; CT, TX $80.

These fees include national dues only: CA, FL, ID, IL, KY, ME, MN, MS, ND, NH, NJ, NY, OH, US Possessions, UT, VT, WY, Canada/Foreign $50.